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Week of July 9, 1951

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THE CAPE PLAYBILL

Volume 3 No. 2

Week of July 9, 1951

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Address all inquiries to Dennis, Mass.



FAITH REAFFIRMED

The Cape Playhouse has many problems to meet, many obstacles to overcome, but it believes that it can **earn** the faith, the respect, and the support of the people of Cape Cod. Believes that it has a place in the American Theatre. It aspires to be of service to many artist-workers, and to be a source of inspiration and recreation to the public. It hopes to work always from a sound financial basis, to be intelligently managed, to be sane in its membership. It has been built upon faith and enthusiasm and energy of a few, and financed solely through the advance sale of season tickets. It has accepted no gratuities and no subsidies. It has a tremendous faith that the public will pay gladly for what is good in the Theatre. It plans to meet the expressed faith of its patron subscribers through this season's series of fine

plays well done,—and to meet this faith through many seasons to come.

It has no policy, and no artistic creed; rather it has a deep hope of attracting artist-workers and public alike with an instinct for fine things; and here together, through gropings and blunders perhaps, bring these fine things to a true fruition.

This editorial by Raymond Moore appeared in the first Cape Playhouse program. How well he succeeded in his aims has been proved by the fact that this season the Cape Playhouse opens its doors on a Silver Anniversary year. And you had a equal part in this success story. We are very proud that many of our subscribers have been regular patrons each week for twenty-five years.

A NATIONAL THEATRE FOR AMERICA

(Condensed from an article by J. K. Javits in Tomorrow)

THE United States is unique among the great nations of the world for not having a government-supported national theatre, opera and ballet. France, England, Russia, Italy, and many small nations such as Cuba, Denmark and Sweden, can all boast of a national theatre, operating with aid from their governments, and at the same time maintaining high standards of artistic accomplishment. Yet in this country, millions of citizens are deprived of the best in theatre, opera and ballet.

Composed of average Americans, audiences in Iowa and South Dakota, Wyoming and Alabama, are attracted to the theatre with a delight that is extremely touching. The reception given to Margaret Webster's Shakespeare tour company, and the experience of the Barter Theatre, also playing Shakespeare to packed houses in rural Southern towns, indicates the craving for the drama in America. But, despite the nation's overwhelming love of the drama, the sad truth is that today the theatre economically is unable to supply the demand for live entertainment.

One prominent booking office which books legitimate shows lists only thirty cities for its tours, while there are 104 cities in the United States with a population of 100,000 or over which should ordinarily have the benefit of living theatre. And Actors' Equity Association, the actors' guild, with a membership of about 6,000, is stated to have employed about 10 per cent of this number during the recent season.

There are many reasons for this decline, but the most important is the crippling financial difficulty of successfully operating the theatre on a nation-wide scale. To bring the theatre to Americans all over the country therefore involves the wise interference of government.

It is worthwhile to describe and summarize the activities of the American National Theatre and Academy, which may well become the foundation of the government-supported national theatre. It is to this group that Americans owe a debt for its revitalization of the dramatic arts in this country. ANTA was founded in 1935 as a non-profit, tax-exempt organization under a charter granted by Congress.

The ANTA charter vested in a group of civic-minded citizens and lovers of the arts corporate powers for: (1) the presentation of theatrical productions of the highest type;



frances brewster

RESORT FASHIONS

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(2) stimulation of public interest in the drama as an art; (3) the advancement of interest in the drama throughout the U.S.A. by furthering the production of the best plays interpreted by the best actors at minimum cost; (4) further development of the study of drama of the past and present in our universities, colleges, schools and elsewhere; and (5) the sponsorship, encouragement and development of the art and technique of the theatre through a school within the National Academy.

Since 1946, ANTA has stepped into high gear, and from its offices in New York has organized, planned, and advised theatrical activities throughout the country. The Breen-Porterfield Foundation Plan, a long-range program to stimulate the growth of regional theatres was instituted, embracing three main functions: (1) A National Foundation to serve the theatre much as the Rockefeller, Carnegie, and Rosenwald foundations benefit education and libraries, by lending money to worthwhile projects; (2) a National Service Bureau which gives assistance to theatrical groups in the form of personnel placement, distributing new play scripts, and giving advice on the construction of new theatres; and a Clearing House in New York City, a news and public relations center which maintains an information bureau on almost every theatrical activity in the country, both professional and non-commercial.

ANTA hopes to see the establishment by 1955 of 100 resident professional companies such as Margo Jones' Dallas Theatre '49, and 150 professional touring companies such as Margaret Webster's Repertory Company and the two Barter Theatre Repertory Companies, which have their headquarters in Virginia.

In designing our national theatre we must fit into it all the varied and brilliant aspects of our entertainment world—movies, television, and radio. We must be careful to include as part of our national organization the great number of community and university theatres throughout America.

If Americans will think of a national theatre not in terms of a physical structure, but as an integrated, country-wide organization aided by the federal government, the expansion of theatre arts to every section of the United States will become a real possibility. The establishment of a national theatre, opera and ballet deserves the support and encouragement of every American who believes that culture must not perish in a world sick with anxiety.

Laura Stevens

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THE RAYMOND MOORE FOUNDATION

A dream realized — a challenge for the future

When Raymond Moore opened the Cape Playhouse 25 years ago he had taken but the first step in an ambitious plan for the establishment at Dennis on Cape Cod of a center for the arts. Before his death in 1940 he had completed the Cape Playhouse Cinema and the Cape Playhouse Restaurant, and his gardens were the envy of flower lovers. His will provided that these properties should be turned over to a non-profit organization, the Raymond Moore Foundation, "for the education and benefit of the public by the promotion and fostering of music, drama, horticulture and the fine arts."

Due in part to fiscal problems, but mostly because of the war, it was not until 1949, however, that those to whom this task was entrusted finally obtained the approval by the U. S. Treasury Department of the Raymond Moore Foundation, Inc. as qualified to receive contributions and bequests deductible by the donors in figuring their Federal taxes.

Today the Raymond Moore Foundation is the sole owner of the Cape Cinema, the Cape Playhouse Restaurant, and of the

Cape Arts Center and Gardens. It also owns the controlling stock interest in the Cape Playhouse, Inc., which is currently leased to Aldrich Productions, Inc. There are still a few shares of stock in the Cape Playhouse, Inc. held by individuals, but it is earnestly hoped that these few shares will be given or sold to the Foundation so that the Playhouse itself may be owned and operated directly by the Raymond Moore Foundation.

While the Arts Center is the newest of the activities of the Foundation, it holds promise of becoming of significant importance in its field. Right now what is needed most is the active participation of those who are interested in its objectives and in having a part in moulding the development of the Raymond Moore Foundation, so that upon the golden anniversary of the opening of the Cape Playhouse, in 1976, the progress yet to be made will have outstripped that achieved in the last 25 years.

JOSHUA A. NICKERSON,
President, Raymond Moore
Foundation, Inc.



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NEXT WEEK

For the first time this season the Playhouse will bring you a new play. This bright comedy by Irene Gawn is a delightful family play called "Summersault", and features two of Broadway's finest actresses, **Katharine Alexander** and **Butterfly McQueen**.

Miss Alexander has appeared in dozens of Broadway's brightest successes from "A Successful Calamity" to "Little Accident", "Best Years", "Letters to Lucerne", and "Kiss and Tell". Miss McQueen will be instantly recognized as the flighty little maid who saw Melanie through the terrors of the siege on Atlanta in "Gone With the Wind". Her other films include "Duel in the Sun", "Mildred Pierce", and "Flame of the Barbary Coast".

Joan Shepard, who made her first professional appearance here at the Playhouse at the age of eight with Luise Rainer in "A Kiss for Cinderella", will play Miss Alexander's young daughter who decides to try her hand at domestic service and overnight dusts the whole family into chaos. Joan will be remembered for her outstanding performance here in Dennis as the little slavey in

"Alice Sit by the Fire" with Gladys Cooper.

We are always pleased to be able to bring our audiences the tryout of a new play—and we know this one is bound to make a hit. You can look forward to a laugh a minute next week.

* * *

The trade cards appearing in the Cape Playbill are not mere advertisements—they denote those who reliably serve. They have been selected because of merit and reputation and represent people who help make this program available to you. We respectfully request that you visit them whenever possible.

* * *

Subscription seats for the balance of the 1951 season are still available. For a location of your choice and to avoid disappointment later in the season, inquire at the Box Office now.



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CONGRATULATIONS

We were very pleased to receive many messages from Playhouse friends and famous "alumni" on our Silver Anniversary opening last Monday night, some of which are printed here. Thank you all for your good wishes.

Please give my love and best wishes to all the gang backstage, out front, and in the office for a grand summer. Most fondly,

Gertrude Lawrence

* * *

Dennis then and Dennis now. Then is then and then is now. All one all the same and idea of realization. Time runs concurrently not chronologically and blends one thing into another. You just have to live long enough. Congratulations on the 25th year record. Glad I had a part of it.

Peggy Wood

(Peggy Wood played "Candida" for its first Playhouse performance in 1928.)

* * *

Happy Anniversary and Greetings to the only place that ever gave me any legitimate experience. The summer that I spent at Dennis on stage and on the beach was the most fun I can remember. Lots of luck and love to all.

Jinx Falkenburg McCrary

* * *

I know the next 25 will be as much fun for players and audience. Many congratulations,

Anne Baxter

* * *

My congratulations to you all, wish I were there. Love.

Faye Emerson

* * *

My sincerest congratulations on your anniversary and very best wishes for the season.

John Golden

* * *

Congratulations to the management, staff and company on the 25th Anniversary of The Cape Playhouse. At the risk of appearing to be one of the most ancient characters in the entertainment world, I would like to express my regret at not having been able to appear at least once in Dennis since I played there 23 years ago. All good wishes.

Robert Montgomery

(Robert Montgomery played here in 1928 in "The Silver Cord" and "Captain Applejack")

CAPE COMMENT

Summer is the most exciting season in the entire year for all the wonderful outdoor activities that came so abruptly to an end last September begin once more. The tingling enjoyment of just being alive surges back and once again you delight in being able to go and come as you choose.

Here on the Cape you will find everything you desire but with so many things to see and do there just isn't time to hunt for just exactly what you want every time. So, we have done a little preliminary scouting and have come up with some suggestions of where to go, where to buy and where you can get the best possible service for you and your family.

There are hundreds of small lakes on the Cape and one—known as Follins Pond—in Dennis has a boulder where Leif Ericson is supposed to have moored his ships. Sailing vessels—from the Vikings to modern fishing fleets—have made Cape history. One fine old captain's house is on Route 6 in Brewster—known as Walclif's. Here are some of the rarest antiques up here and this year they have added a charming terrace garden and fine furnishings. Going down our King's Highway toward Orleans you pass a bit of modern life at the Player's Pharmacy. Don't pass—you will find anything you want there.

In Orleans is one of the most attractive eating places—the Southward Inn—and the food is more than attractive. Our shopping mecca, Hyannis, has everything for everyone. This being our Silver Anniversary, we are most conscious of silver, of course, and Hyannis Jewelry has the best in well known lines.

With summer sports coming so prominently into view clothes become even more important than ever. The man of the house will want to stop in at Bolter Co. in Hyannis for everything in summer wear to please his selective tastes. For the latest in resort fashions for the lady of the house we suggest the Frances Brewster in Hyannis, C. Crawford Hol-

lidge also in Hyannis and Abercrombie and Fitch in Hyannis West End. In Falmouth Hurwitch Brothers will serve you with the very latest in summer wear, and don't forget to see the wonderfully exciting sportswear at Laura Stevens' in Hyannis.

To keep you looking spic and span the Acme, Robbins and Cape Cod Laundries have established many outlets to serve you.

Everyone has fun here, and we have some of the finest summer theatre fare in the country—naturally here at the Playhouse—and all about us. Falmouth Playhouse brings some of the nation's greatest stars to Coonamessett in new plays and proven hits. You will have both fun and fine food here at the Cape Playhouse Restaurant, so why not make it part of your theatre evening—either for a dinner or after the show? Here's to a fine summer for all of us, hurry back to see us.



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THE CAPE PLAYHOUSE

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Evenings at 8:30; Matinees, Wednesday and Friday at 2:30

All seats reserved. No Sunday performances.

Prices—Evenings: \$3.60 to \$1.20; Matinees: \$3.00 to \$1.20 (including tax)

Box Office open from 10:00 A. M. to 9:30 P. M. daily except Sunday

Ticket reservations will be held until 7:00 Evenings; 1:00 Matinees.

WEEK BEGINNING MONDAY, JULY 9th, 1951

MADY CHRISTIANS

in

"BLACK CHIFFON"

by Lesley Storm

with

ROYAL BEAL

MARY FICKETT

Staged by **ARTHUR SIRCOM**

Setting by **EUGENE FITSCH**

CAST

Louise	CYNTHIA CORLEY
Roy	ROBERT WEBBER
Thea	MARY FICKETT
Nannie	NORMA WINSLOW
Alicia Christie	MADY CHRISTIANS
Robert Christie	ROYAL BEAL
Bennett Hawkins	DEAN NORTON

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SYNOPSIS OF SCENES

The entire action takes place in the drawing room of the Christies' house on Chelsea Embankment.

Act I

Scene 1 An October afternoon.

Scene 2 A few hours later.

Act II

Scene 1 The next afternoon.

Scene 2 A few minutes later.

Act III

Scene 1 The morning of the next day.

Scene 2 A few hours later.

ACKNOWLEDGMENTS

The Cape Playhouse wishes to thank the following for furnishings and incidental properties: Mr. and Mrs. Roland Allen, Gilpin's Antiques, Myers Furniture Company, Surrey Forge Antiques, Windswept Antiques, Yarmouth Inn, Colonial Candle; and the Yarmouth Greenhouse for floral decorations.

Lobby sprayed with Lenthéric's "Red Lilac" courtesy of Players' Pharmacy.

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FALMOUTH

20 NEWBURY

THE RAYMOND MOORE FOUNDATION, chartered by the Commonwealth of Massachusetts as a charitable corporation, was formed to establish a drama, music, ballet, horticulture and fine arts center at the Cape Playhouse. Under the will of the late Raymond Moore, who founded the Playhouse in 1927, it was provided that all of his estate be placed in trust for this particular purpose. The Raymond Moore Foundation owns the Cape Cinema, the Cape Playhouse Restaurant, the Cape Cinema Gardens, and a controlling interest in the Cape Playhouse. The income derived from such ownership is used for its maintenance and development.

PRODUCTION STAFF

During the absence of Mr. Richard Aldrich, the policies and administration of the Cape Playhouse are under the supervision of Mr. David Marshall Holtzmann.

EXECUTIVE

Richard Aldrich (in absentia) Managing Director
Arthur Sircom Associate Producer
Edward Corballis Cape Representative
for Richard Aldrich
Charles Mooney General Manager
David Aldrich Production Assistant
Alice Sircom Press Representative
Gretchen Long Executive Assistant
Daniel McVey Box Office Treasurer
Hazel Schooley Asst. Box Office Treas.
Judith Schweinler Press Assistant
Gerard Cloney House Assistant

Howard Stone Asst. Stage Manager
Eric Daniell Asst. Stage Manager
W. A. Lowrie, Jr. Production Technician
Edward Knight Asst. Production Tech.
Hugh Pershing Technician
Irene Fagan Wardrobe Mistress
Susan Barlow Asst. to Scenic Designer
Bunny Hart Properties
Molly Tuttle Assistant Properties
Mary Anne Hopkins } Technical Assts.
Tobey Shiverick }

TECHNICAL

Arthur Sircom Stage Director
Eugene Fitsch Scenic Designer
Thomas L. Tryon Stage Manager

TECHNICAL APPRENTICES

Lelia Barry, Elliott Campbell, Lyn George,
Marion Moore, June Nutting, Fay Saltzman,
Jane Sparks, Elizabeth White, Rolf Beyer,
James Feldman, Marshall R. Pihl, Jr., David Ross.

Please Do Not Smoke in the Building. In Event of Fire or Other Emergencies, Do Not Run, But Walk to the Nearest Exit. Look Around Now and Locate the Nearest Exit.

FIRE DEPARTMENT

WHO'S WHO

MADY CHRISTIANS (Alicia Christie) is probably most beloved by theatre-goers as Mama in the heart-warming comedy hit, "I Remember Mama". Miss Christians first created the role in the Broadway production, and later in London, playing some 1300 performances. Her last New York engagement proved her great versatility when she played opposite Raymond Massey in "The Father" by Strindberg. This role was the complete antithesis to Mama—a cold-blooded fiend. The critics hailed her performance as one of the high points of the theatrical season. It is little wonder that Mady Christians was named one of the top ten actresses in the United States this past winter. The Cape Playhouse is most happy to welcome her back—her first appearance in Dennis since 1946 when she played "The Constant Wife". Her sixteen Broadway successes have included Queen Gertrude opposite Maurice Evans' "Hamlet"; Papa's helpmate in "Papa Is All"; and the lead opposite Paul Lukas in Lillian Hellman's fine war drama, "Watch on the Rhine". Mady Christians was born in Vienna, but spent her youth in New York City where her father, Rudolphe Christians was actor-manager of the Irving Place Theatre. After the first world war she accompanied

her opera singer mother back to Europe where she studied with the famous Max Reinhardt theatres in Berlin and Vienna. In European repertory she graduated from walk-ons to leads and stardom in such theatre classics as Shakespeare, Molnar, Goethe, Shaw and Strindberg. Mady Christians was recognized as one of the Continent's greatest actresses on both stage and screen. In spite of her international reputation, Miss Christians is proudest of her recognition as an American actress. She returned to the States in 1931 and was hailed with a rapid succession of rave reviews from the critics. She has not neglected the screen in this country—her latest films were "All My Sons," opposite Edward G. Robinson, and "Letters From an Unknown Woman," in which she played Joan Fontaine's mother. A small group of unusually talented young people have been fortunate in having Mady Christians as their coach and teacher, and she has lectured at Columbia University. This is Miss Christians' first appearance in "Black Chiffon," the play she expects to tour in this season.

ROYAL BEAL (Robert Christie), one of our resident company, is no stranger to Dennis patrons. He played Edward Moulton-Barrett with Martha Scott in "The Barretts of Wimpole Street" a couple of seasons ago, and before that played opposite Lillian Gish in Noel Coward's "The Marquise." After the Playhouse production of "The Marquise," he toured the summer circuit with Miss Gish. Mr. Beal toured from Coast to Coast many times, starting with his first big break in "The 19th Hole" with Frank Craven. A second record-breaking junket in "Journey's End" delayed his Broadway debut until the Lunts' production of "Elizabeth the Queen". Some of his successes include "Boy Meets Girl", "Without Love", "Parlor Story", "Papa To All", and "Red Gloves". For the past two years he has toured with "Death of a Salesman". This summer he will be allowed to stay put on the Cape.

MARY FICKETT (Thea) is fulfilling the dream of most apprentices this week. She is returning to the Playhouse in a featured role—the same playhouse where she started her career. After her apprenticeship in 1946 when she played with Gregory Peck in "Playboy of the Western World"; with Gertrude Lawrence in "Pygmalion"; with Grant Mitchell in "The Late George Apley"; and with Taylor Holmes and June Havoc in "They Knew What They Wanted"—Mary became a full-fledged Equity member. In Marblehead she played opposite Jackie Cooper in "John Loves Mary" and with Kay Francis in "The Last

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THE STANDARD

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Starring in
the season's
only Summer
theater
presentation
of the British
psychological
melodrama,
"Black Chiffon,"

Mady
Christians
returns this
week to the
Cape
Playhouse,
Dennis, where
she made her
American
debut in 1933
in the Summer
tryout of
"The Divine
Drudge."

—Richard G. Kelsey Photo

Y 11, 1951

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MARY FICKETT

Miss Fickett is being featured this week in the Cape Playhouse production of "Black Chiffon," starring Mady Christians. Having completed a long Broadway run and national tour with the Lunts in "I Know My Love," Miss Fickett returns to the theatre in Dennis where she started her professional career as an apprentice in 1946.

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HYANNIS GUEST HOUSE

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Beautiful
New Furnishings

4 APARTMENTS

of Mrs. Cheney". Mary comes by her love of the theatre and talent naturally since her father, Homer Fickett, is director of the Theatre Guild of the Air program. Mary has not neglected radio either. She has appeared on Young Doctor Malone, Armstrong Theatre, and Theatre Guild of the Air. Her first Broadway appearance was with the Dublin Gate Players in "The Old Lady Says No". Most recently she played in the Broadway run and national tour of "I Know My Love", with the Lunts.

CYNTHIA CORLEY (Louise) is Mrs. Dean Norton in private life, and this is the first time the Nortons have been able to share their professional life for a whole season. Cynthia's natural talent was recognized in high school when she won scholarships to both the Pasadena Playhouse and the American Academy in New York. She chose the long trip from San Diego to the East Coast, and it was worth it. The radio studios kept her very busy doing such shows as "The Aldrich Family", "Mr. District Attorney", "My True Story", and dozens of others. During the war she took a bucket seat tour of Alaska and the Aleutians, playing "Kiss and Tell" with a USO unit. Back home on the West Coast, Cynthia made three TV films and two movies, "The Senator Was Indiscreet", and "Mr. Peabody's Mermaid", both Nunnally Johnson comedies starring William Powell. The Hollywood musical, "Lend an Ear" brought her back to New York, and her first stock season on Cape Cod.

ROBERT WEBBER (Roy) first came to the Cape last summer when he played the Life reporter opposite Sylvia Sidney in "Goodbye My Fancy". He played the same role in the Broadway production opposite both Madeleine Carroll and Ruth Hussey. This season he is back as a member of the Playhouse's permanent company, his first experience with real summer stock. Last winter in New York, Mr. Webber played on many TV shows. He made one trip to Hollywood for the film, "Road Block". Of all the mediums of acting, he much prefers 'live' theatre.

NORMA WINSLOW (Nannie) started her career playing opposite a great star and has been with the greatest of the London and American theatre ever since. After her debut opposite the late Douglas Fairbanks in "A Gentleman From Mississippi," Miss Winslow played leads with Holbrook Blinn, Ernest Tuess, Marie Dressler, and many others. When Janet Beecher left the company of "The Purple Robe," Miss Winslow followed her in the role of Empress Josephine and she also completed the run of "The Eyes of Youth" for Marjory Rambeau. In addition to her long list of American hits—included the recent "I Remember Mama" with Mady Chris-

tians and "The Heiress" with Miriam Hopkins—she played dozens of hits in England, stock in Syracuse, Los Angeles, and Seattle as leading woman. During the war, in which she lost her home and family in active service, Miss Winslow worked with the American Red Cross in France and British Ministry of Information in London.

DEAN NORTON (Bennett Hawkins) made his Playhouse debut with Jean Parker in "Dream Girl", and returned as the dashing Robert Browning in "The Barretts of Wimpole Street", with Martha Scott. In 1949 he opened the season in "The Heiress" with Basil Rathbone, and "Love From a Stranger" with Signe Hasso. Dean calls his Cape engagements "the happiest time of my theatrical life," so we know he is as pleased to be with the permanent company as we are to have him. Among his many Broadway engagements were "Two for the Show", "Johnny Belinda" and three Rose Franken productions, "Outrageous Fortune", "The Hallams", and "Soldier's Wife". During his touring days, Dean played in "Without Love", "Brief Moment", "Stage Door", "My Sister Eileen", "You Can't Take It With You", and "Blithe Spirit". The last couple of seasons he and Mrs. Norton have been on the West Coast where he played "The Winslow Boy" with Vincent Price and Jane Wyatt.

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THIS WEEK

During the eleven summers he has spent here at Dennis he has started many famous stars on the road to success, including Gregory Peck, Mel Ferrer, Robert Ryan, Martha Scott, and Anne Baxter, whose first professional acting role was the daughter in "Susan and God," starring Gertrude Lawrence. Last summer at the party celebrating this eleventh anniversary, these stars and dozens of others sent him appreciative congratulatory telegrams. For he is an actors' director and works with each one, from the bit player to the star, to bring out his best capabilities. Mr. Sircom's theory that "there is no such thing as a small part, only a small actor," makes for the finished unity of the Playhouse productions.

His understanding of the actor's problems come naturally because Arthur Sircom started in the theatre as an actor. Had he wished to continue donning grease paint and powder, he would have become as great a star as any of those he has directed. For actor or director there could have been no finer training than he received at the Laboratory Theatre School under the instruction of Madame Maria Ouspenskaya, Richard Boleslavsky and Mordkin, all of the Moscow Art Theatre.

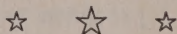
He made his first Broadway appearance in a "bit" part in "They Knew What They Wanted," starring Richard Bennett and Pauline Lord; then joined Sir Ben Greet's Shakespearian Company. For two seasons following he was leading man with Henry Jewett's Repertory Theatre in Boston. He has been associated with summer stock ever since its beginning in New England, having first "trod the boards" at the first real barn theatre which was founded in Madison, Conn., by a friend, Constance Wilcox, now Princess Pignatelli. This led to another early summer venture, the Jitney Players, founded by other Madisonites, Bushnell Cheney, Jr., and his wife, Alice Keating.

This unique barnstorming group toured the New England states, playing out of doors on village greens and summer estates. Mr. Sircom, then a Yale student, first met Richard Aldrich during that first Pitney summer. Mr. Aldrich, then a student at Harvard, was the troupe's business manager. Besides acting any role offered during the tour, Arthur designed the company's signs and insignia, drove the "stage" truck and even mowed the lawns for the orchestra seats.

Arthur Sircom went into the theatre while he was in Yale, acting under the direction of Monty Woolley. Up to that time he had studied to be a concert violinist. A man of many artistic talents, he did silhouettes for the New York Times theatrical section during his early career in New York, and taught dancing at the Chaliff School.

His career in directing began in 1929 at Elvehøj-on-the-Hudson. His producer-partners in this venture included Richard Skinner, now producer at Olney, Md., Sara Stamm, producer at Newport, R. I., and Anne Seymour, noted radio actress. He has since been associated with nine other summer theatres in Maine, Connecticut, New Jersey, New York and Pennsylvania.

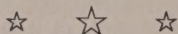
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FLASH BACK

MADY CHRISTIANS made her American debut right here at the Cape Playhouse in 1933 in the pre-Broadway tryout of a new play called "The Divine Drudge". John Golden, the famed New York producer, presented the play for its American premiere here in Dennis, and SAM JAFFE and TAMARA GEVA were featured in the production.

Twenty-five years ago BASIL RATHBONE and JANET BEECHER were playing here in "Peter Ibbetson". Mr. Rathbone returned to the Playhouse in 1949 to open the season in "The Heiress."

Looking through old programs, we found Bette Davis' name for the first time in the second bill of 1929's summer season. The play was THE GREAT ADVENTURE, and Bette, that season, ushered when she wasn't cast in a play.

Did you know that the present site of the Cape Playhouse was selected in the fall of 1926 because of its geographically central location? The building has, through the years since 1790 when it was a meeting house, been a church, a schoolhouse, tinshop, slaughter house, blacksmith's shop and a garage.

Ethel Barrymore was our guest this week during 1939. She arrived, completely unheralded, to star in WHITE OAKS.

Last week during the 1928 season at the Playhouse marked the first professional appearance of Henry Fonda who now needs no introduction to theatre or movie audiences. The play was THE BARKER.

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July 16—KATHARINE ALEXANDER and BUTTERFLY McQUEEN in a delightful new comedy, "Summersault."

July 23—BETTY FIELD in Elmer Rice's comedy, "See Naples and Die."

July 30—CLAUDETTE COLBERT in Noel Coward's new play "Island Fling."

Aug. 6—JEFFREY LYNN and BARBARA BRITTON in "Berkeley Square."

Aug. 13—RODDY McDOWALL in "The Youngest."

Aug. 20—IMOGENE COCA in "Happy Birthday."

Aug. 27—LEO CARROLL in the London hit, "Home at Seven."

PRICES

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Matinees: (Wed. & Fri.) \$3.00, \$2.40, \$1.80, \$1.20 tax included

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